DOCUMENT RESUME

ED 329 539 SP 032 940

TITLE	The South Carolina Framework for Dance Education.
INSTITUTION	South Carolina State Dept. of Education, Columbia.
PUB DATE	90
NOTE	105p.
PUB TYPE	Guides - Classroom Use - Teaching Guides (For Teacher) (052)
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	*Aesthetic Values; Affective Objectives; Cognitive Objectives; *Creative Development; *Dance Education; Elementary Secondary Education; Learning Activities; *Perceptual Motor Coordination; State Curriculum Guides; Teaching Guides
IDENTIFIERS	*South Carolina

ABSTRACT

The materials in this dance curriculum framework are detailed and sequentially organized by age groups in order to provide a maximum amount of assistance for teachers in building dance lessons. There are four major components: Aesthetic Perception, Creative Process, Dance Heritage, and Aesthetic Valuing. The interrelatedness of the four components are demonstrated by paralleling, by grade level, the suggested learning outcomes from the detailed outlines for each major component. The detailed outline for each component identifies the overall key components, the sub-components, and their smaller elements. The development of the sample learning outcomes reflects potential for sequencing learning experiences in the K-12 curriculum. (JD)

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THE SOUTH CAROLINA FRAMEWORK FOR DANCE EDUCATION

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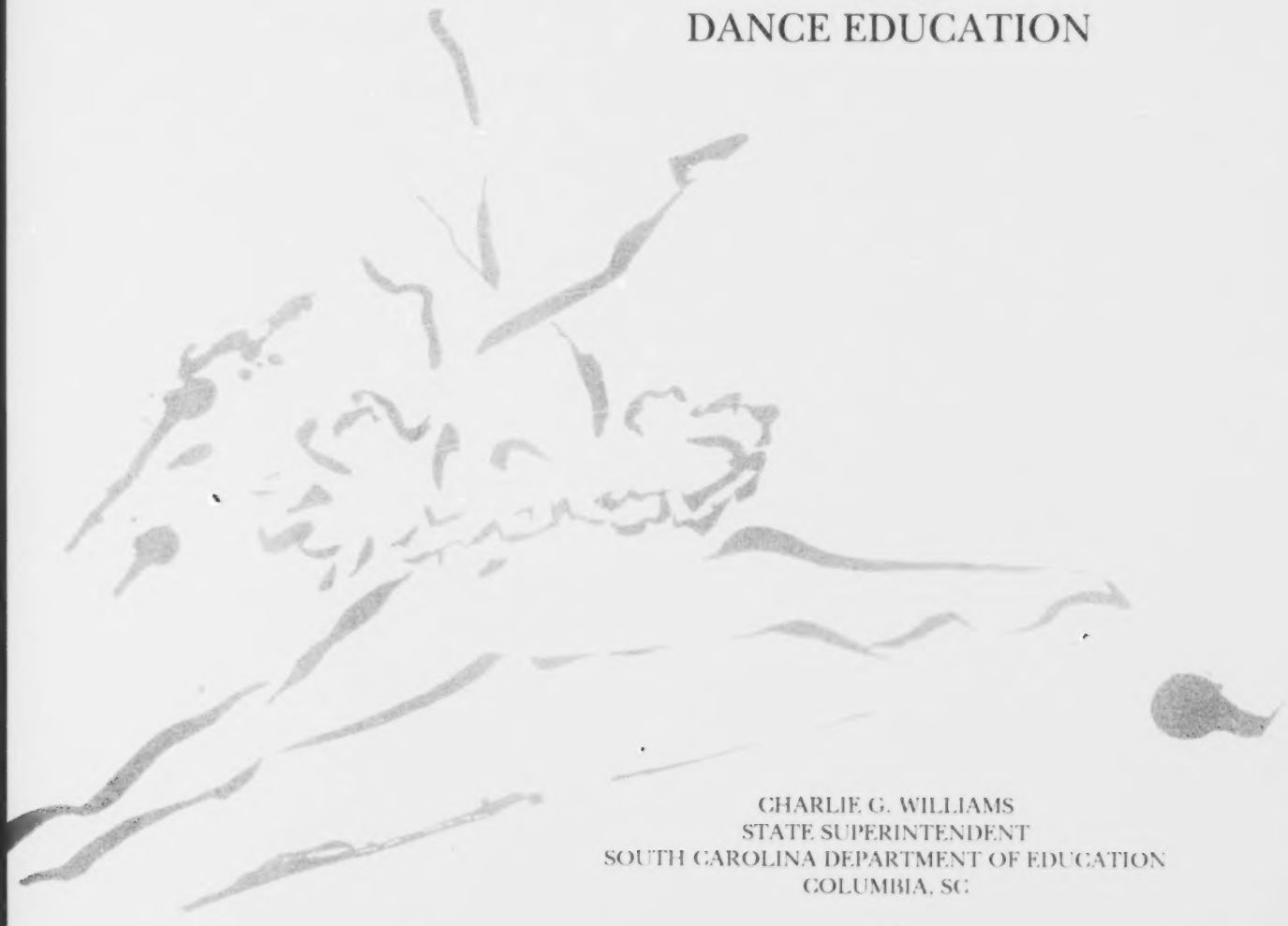
State Superintendent of Education

THE SOUTH CAROLINA FRAMEWORK FOR DANCE EDUCATION



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1990

ACKNOWLEDGMENT

The development of this framework was a project of the South Carolina Department of Education. The Department is grateful to those school districts who permitted their staff/personnel to provide input and review materials during the development of this document. The material was researched and organized by Dr. Joanne M. Lunt, and Brenda McCutchen. Joanne M. Lunt, Ed.D., is currently a professor of dance, Department of Visual and Performing Arts, Winthrop College, Rock Hill, South Carolina, and Brenda McCutchen, M.F.A., a dance specialist who has worked extensively in the public schools of South Carolina..

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INTRODUCTION

The Dance Curriculum Framework has been prepared for K-12 dance teachers in the South Carolina schools. The materials are purposefully detailed, and sequentially organized by age groups, in order to provide a maximum amount of assistance for teachers.

The four major components, Aesthetic Perception, Creative Process, Dance Heritage, and Aesthetic Valuing, are not intended to be mutually exclusive, nor are they all inclusive. Recognition of the curricular interrelatedness and integrity will be evident by paralleling, by grade level, the suggested learning outcomes from the detailed outlines for each major component.

Dance education integrates the kinesthetic-motor, cognitive and affective domains. Each kinesthetic-motor response is dependent upon the personal value placed on the activity in concert with the level of cognitive function of the dance student. In order to make choreographic response to a task or problem, the student must first know and interpret the terminology used in providing the task parameters. The dance teacher sensitively integrates the cognitive components with the movement experiences and creative opportunities. Thus, the Framework does not include a separate outline of the cognitive factors within each component.

The Creative Process and Aesthetic Valuing components contain the dual perspective of Process/Product and Creator-Performer/Observer. The Process is as important educationally as the Product. Likewise, differences and similarities in the roles of Creator-Performer and Observer are identified. It is considered important to plan for and to teach these distinctions and similarities.

Sample learning outcomes for each part of the Framework should be studied and used as a springboard for building lessons. Usually the suggested outcomes have been sequenced within each item by grade level. However, the teacher will want to determine an appropriate sequence based on knowledge of the experience and capability of the student. This Curriculum Framework proposes the parameters for Dance and is offered as a resource for all who share a love of dance and are dance educators.

FRAMEWORK FOR DANCE OUTLINE

1) **Component One: Aesthetic Perception**
    - Body as Instrument
        - Body
        - Space
        - Time
        - Dynamics
2) **Component Two: Creative Process**
    - The Person and the Process
        - Experimentation
        - Composition
        - Performance
    - The Product
        - Form and Structure
        - Choreographic Criteria
3) **Component Three: Dance Heritage: Historical and Cultural**
    - Spectrum of Roots and Styles
        - Universal Themes
        - Styles
        - Other Considerations
    - Significance of Dance in Society
        - Role of Dance Artist
        - Preservation of Dance in Society
        - Value and Importance of the Tradition of Dance
        - Availability of Dance Careers
        - Availability of Lifetime Dance Involvement
4) **Component Four: Aesthetic Valuing**
    - Dance as Communication
        - Creative Expression
        - Universality
        - Great Works
    - The Choreographic Process as Separate from the Choreographic Product: Inherent Values
        - Process: Performer, Observer
        - Product: Performer, Observer
    - Judge the Quality of Dance
        - Use of Aesthetic Principles of Composition
        - Use of Choreographic Criteria
        - Level of Expertise
    - Relationship of the Performer to the Clarity of the Performance
        - Aesthetic Factors: Performance, Production
    - Increasing Dance Vocabulary and Expressive Skills

DANCE FRAMEWORK

COMPONENT ONE: AESTHETIC PERCEPTION - MULTISENSORY INTEGRATION/TECHNIQUE AND SKILLS

GOALS:

1. To develop an awareness of the body as an instrument of expression.
2. To increase movement/dance vocabulary.
3. To promote functional and artistic use of the movement/dance elements; body, space, time, dynamics/effort, and relationships.

OBJECTIVES: The student will be able to:

1.1 Demonstrate an understanding of the key elements of movement/dance vocabulary.
2.1 Demonstrate an increased skill level in the use of the body in space, in time, and with dynamic fluency.
2.2 Demonstrate increasing levels of coordination, balance, stamina, elevation and technique appropriate to age and development.
3.1 Demonstrate kinesthetic awareness of the body in motion and in stillness.
3.2 Demonstrate mastery of dance technique and expanded movement vocabulary, and appropriate multisensory integration.
3.3 Demonstrate knowledge and use of anatomically and kinesiologically sound movement principles for safety, efficiency, and longevity as a dancer.

COMPONENT TWO: CREATIVE PROCESS

GOALS:

1. To express ideas, feelings and images in dance through the creative process.
2. To apply choreographic tools and composition principles in evaluating dance works of self and others.

OBJECTIVES: The student will be able to:

1.1 Communicate personal feelings and ideas through movement with originality, individual style and clarity.
1.2 Experience the creative process in dance through experimentation, improvisation, selection and synthesis.
1.3 Use abstract imagery and environmental and sensory stimuli as sources for composing dances.
1.4 Select and organize movement into coherent phrases and composition, with organic form and structure.
2.1 Perform original movement motifs, phrases and dance compositions for others in informal and performance settings.
2.2 Apply choreographic criteria to assess works in progress and finished pieces of self and others.

COMPONENT THREE: DANCE HERITAGE: HISTORICAL AND CULTURAL PERSPECTIVES

GOALS:

1. To acquire knowledge of the historical and cultural significance of dance, and of the universality of the dance phenomenon, and to develop an awareness of the significance of dance for society.
2. To acquire knowledge about the role of the dancer choreographer in society.

OBJECTIVES: The student will be able to:

1.1 Understand that dance reflects, records, and shapes history and plays a role in every culture as a universal language.
1.2 Become aware that dance takes many forms, is a valid form of expression for males and females, and can present and communicate ideas in many different ways.
1.3 Recognize man's need to communicate the universal themes of values, needs and ideas through dance.
1.4 Demonstrate cultural and historical similarities and differences among dance forms.
1.5 Demonstrate comprehension of a variety of dance styles and proficiency in executing more than one style.
2.1 Recognize the role of the dancer in society as an expressive artist, entertainer, and creator of artistic values and accomplishments of civilization.
2.2 Identify important dance innovators in past and contemporary cultures.
2.3 Identify careers related to dance in contemporary society.

COMPONENT FOUR: AESTHETIC VALUING

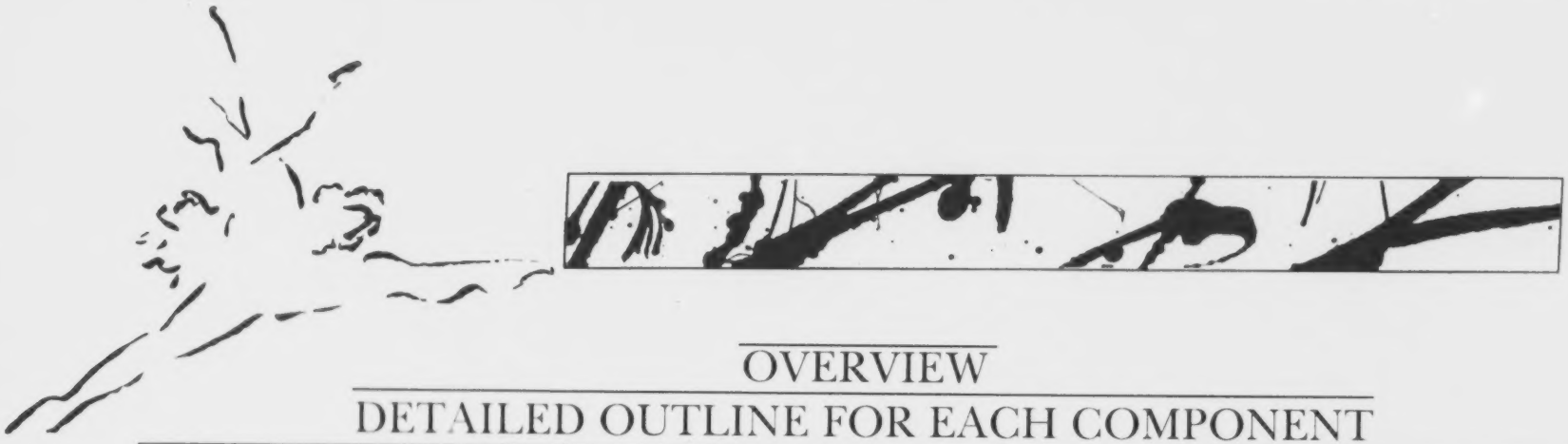
GOALS:

1. To appreciate the art of dance as a communication form, both as the participant and the observer.
2. To value respectively the choreographic process and the choreographic criteria.
3. To judge the quality of dance(s) by applying aesthetic principles and choreographic criteria.
4. To appreciate the relationship of the skill of the performer to the clarity of the performance.
5. To increase dance vocabulary and expressive language in discussing aesthetic valuing.

OBJECTIVES:

The student will be able to:

1.1 Recognize the power of dance as nonverbal communication and creative expression, both as observer and participant.
1.2 Enjoy dance movement as observer and participant.
1.3 Appreciate the universality of dance and other art forms.
1.4 Recognize the traditional great works of dance and their aesthetic values as creative milestones.
2.1 Recognize the difference between the process and the product both as observer and participant.
2.2 Recognize the necessity for commitment to a project, by the dancers and the creators involved in the process.
3.1 Apply the aesthetic principles of composition to judge the quality of dance.
3.2 Apply choreographic criteria to movement selection, form and structure, and content selection for a designated dance.
3.3 Recognize the relationship between the level of choreographic expertise and the aesthetic sophistication of the dance.
4.1 Make judgments about anatomical factors basic to the technical skill of the performer.
4.3 Make judgments about performance factors basic to technical skill.
5.1 Use appropriate terminology when discussing aesthetic principles and their application to dance works.
5.2 Utilize accurate terminology when discussing the technique of the performer in the classroom or on stage.
5.3 Increase and use dance terminology and a variety of synonyms and reference points (historical/cultural) in the discussion of the aesthetics of dance.



OVERVIEW

DETAILED OUTLINE FOR EACH COMPONENT

SAMPLE LEARNING OUTCOMES FOR ALL FACTORS WITHIN THE DETAILED OUTLINES

The detailed outline for each component identifies the overall key components, the sub components, and their smaller elements. The order in which each key component is listed does not imply any hierarchical plan. The development of the sample learning outcomes, however, does reflect potential for sequencing learning experiences in the K-12 curriculum.

While the materials have been grouped by grade/age levels, the teacher must recognize the level of dance development of the students and select appropriate materials. The ninth grade beginning dance student needs to have experiences that provide the elements of dance prior to the complex learning outcomes for grades nine to twelve. Thus, materials classified chronologically at very early grade levels become important introductory experiences for all beginning dance students, regardless of age.

FRAMEWORK FOR DANCE EDUCATION
DETAILED OUTLINE

COMPONENT ONE: AESTHETIC PERCEPTION

1.0 Body as Instrument/Skills and Techniques

1.1 BODY

- 1.1a Body Awareness (body parts, alignment, placement)
- 1.1b Body Actions (swing, sway, curl, twist, turn, vibrate, shake, extend, twist)
- 1.1c Body Shape (curved, twisted, angular, combination)
- 1.1d Traveling (locomotor steps)
- 1.1e Relationships (body parts, individuals to objects, individuals to each other, group to group)
- 1.1f Moving in Control (control of speed, weight transfer, balance, motor coordination, efficiency)
- 1.1g Body and Self Image

1.2 SPACE

- 1.2a General/Personal, Negative/Positive
- 1.2b Level (high, middle, low)
- 1.2c Direction (forward, backward, diagonal, sideward)
- 1.2d Pathway (straight, curved, indirect, direct)
- 1.2e Focus (inward, outward)
- 1.2f Range (amplitude)
- 1.2g Body Design (symmetrical, asymmetrical)
- 1.2h Shape (still, axial, locomotor)
- 1.2i Combination of (selected) Space Components (level, direction, focus, facing)

1.3 TIME

- 1.3a Accurate Rhythmic Response (pulse, underlying beat, accent, downbeat, 3/4, 4/4 meter)
- 1.3b Meter
- 1.3c Tempo (rate of speed, duration-long/short, sudden/sustained)
- 1.3d Form (sequence, beginning-middle-ending, AB, ABA, round, rondo)
- 1.3e Phrase (metric movement phrases, breath, kinetic)
- 1.3f Component Combinations

1.4 DYNAMICS/EFFORT

- 1.4a Laban's Effort Actions
- 1.4b Flow (bound, free)
- 1.4c Duration (time factors only)
- 1.4d Motivation (peripheral, central)
- 1.4e Qualities (vibratory, swinging, collapsing, suspension, percussive, sustained)

SAMPLE LEARNING OUTCOMES

COMPONENT ONE: AESTHETIC PERCEPTION

Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
1.0 Body as Instrument/Skills and Technique			
1.1 BODY **1.1a BODY AWARENESS** Explore and identify body parts and learn to move them with variety in isolation.	**1.1a** Experience total body movement and isolated body/body part movement (as it relates to dance). Refine articulation of body instrument.	**1.1a** Develop technique to warm up the body to promote flexibility, strength, and give attention to body part placement. Articulate the total body instrument or any part clearly.	**1.1a** Develop a deep involvement with dance technique based on anatomically and kinesiologically sound movement principles. Develop an articulate body instrument.
Focus attention on how it "feels" to move in different extremes.	Focus attention on kinesthetic sensations of movement.	Discover kinesthetic sensations in movement. Relate it to balancing, turning, and jumping.	Become keenly aware of inner "feeling" of the kinesthetic sensation of dance.
		Find a movement expressive of a mood or feeling; extend it to make it clearer and more emphatic.	Find a movement expressive of a mood or feeling; extend to make it clearer and more emphatic.
Learn good posture, basic foot and arm positions used in dance with proper weight placement.	Experience "center" of the body through specifically designed exercises to locate, strengthen, and improve abdominal control.	Learn proper body alignment and placement for the dance instrument, as well as parallel and turned out positions.	Use the body instrument efficiently in different dance styles through a keen awareness of center. Use vertical as well as off-center and non-vertical.
Learn important safety factors related to moving the body and to dancing.	Relate anatomical knowledge to dance for safety and deep internal awareness.	Relate kinesiology to dance in an internal way to insure safety and to deepen bodily awareness.	Apply principles of anatomy and kinesiology to facilitate safe use of the body. Introduce body therapies such as Alexander, Feldenkrais, and Bartenieff Fundamentals.

1.1b BODY ACTIONS Learn body actions that are different and varied: bend, stretch, shake, twist, turn.	1.1b Expand movement vocabulary in these actions: bending, stretching, shaking, twisting, turning, collapsing, suspending, rising, falling.	1.1b Expand movement vocabulary to refine those body actions previously mentioned and modulate them.	1.1b Sensitively approach texture in dance and find movement potential in adjectives, adverbs, and verbs to increase the subtlety of body action.
1.1c BODY SHAPE Explore making body shapes.	1.1c Focus attention on making shapes that are round, straight, angular, twisted, three dimensional.	1.1c Focus attention on shaping the body while dancing to deepen the level of participation and commitment to quality movement.	1.1c Refine sense of shaping one body/ a group of bodies in motion in a dance to clarify intent.
1.1d TRAVELING Learn to travel using simple steps: walk, run, hop, jump and leap.	1.1d Expand movement vocabulary using complex locomotor movements: skip, slide, gallop.	1.1.d Combine simple and complex locomotor movements in sequences that are challenging.	1.1d Use locomotor movement in skillful and challenging combinations.
1.1e RELATIONSHIPS Explore movement of body parts in a variety of combinations.	1.1e Observe and follow another person's movement in the mirroring or follow-the-leader way.	1.1e Respond in movement to movement of another person as in question-answer or conversation mode.	1.1e Design movement studies relating dancer to dancer, dancer to group, group to group, dancer to object.
1.1f MOVING IN CONTROL Experience movement exploration in a group and a designated open space to learn to move the body in space without touching others.	1.1f Experience creative movement in groups to learn to use body control in general and personal space with ability to stop and start on cue.	1.1f Experience moving with body control and awareness through sequences and dance works.	1.1f Grow in ability to use the body as an instrument of expression.
1.1g BODY AND SELF IMAGE Experience movement activities to build self esteem.	1.1g Experience movement activities to build self esteem and positive attitudes toward self and others in dance.	1.1g Experience movement to develop positive feelings about exploration and communication through movement and dance.	1.1g Develop a positive self image as a performer, dancer, and creator.

1.2 SPACE

1.2a GENERAL/PERSONAL
Explore personal/general space. Learn to respect personal space of others.

1.2a
Develop controlled use of space when moving alone or in groups.

1.2a
Develop sense of performing space and relationship to others

1.2a
Use space in compositions: both negative and positive space as design elements.

1.2b LEVEL
Discriminate between high and low shapes and movements while in motion.

1.2b
Discriminate between high, middle, and low level movement and consciously make movement transitions between levels.

1.2b
Develop skill in using a variety of levels in dance exploration, composition and technique.

1.2b
Develop skill in using level changes in a composition as a design element.

1.2c DIRECTION
Experience moving in an upward and a downward directed way.

1.2c
Create intentionally focused upward and downward movement.

1.2c
Develop skill designing rising and sinking movements with upward/downward focus.

1.2c
Develop up and down as a useful direction in space.

Move forward and backward.

Move forward, backward, sideward, diagonally, upward, circling, and downward.

Move efficiently in all directions with appropriate balance and weight shifts.

Use direction as a design element in composition and technique and improvisation. Use inwardly and outwardly directed material.

1.2d PATHWAY
Distinguish between curved, straight and zigzag pathways.

1.2d
Develop concept of pathway as it relates to floor and air pattern in a variety of straight, zigzag and curved patterns.

1.2d
Develop ability to use complex floor and air patterns as well as direct/indirect pathways in a study about lines in space that travel

1.2
Develop skill with floor and air patterns of increasing complexity. Combine pathways and other design elements to create visually interesting floor and air pathways.

1.2e FOCUS
Discover focus of eyes and other body parts.

1.2e
Develop use of eye and body focus as ways to clarify intent.

1.2e
Develop use of body graining along with intent of emphasis related to focus.

1.2e
Develop skill in the use of inward and outward focus, as well as graining.

1.2f RANGE Explore large and small movements as they relate both to the body and to the amount of space needed.	1.2f Explore changing the range or size of movements to extend the dance vocabulary and creative potential.	1.2f Develop skill in the use of a range of full body and isolated body parts in space.	1.2f Develop skill in the use of a range of full body and isolated body parts in space.
1.2g BODY DESIGN Discover shapes that are matched and those that are not matched.	1.2g Discover symmetrical and asymmetrical designs in objects and translate into body designs.	1.2g Select appropriate compositional designs to clarify choreographic intent.	1.2g Select appropriate body designs to clarify compositional intent.
1.2h SHAPE Explore a variety of shapes in space: (1) still/frozen (2) moving-axial (3) traveling/locomotor	1.2h Develop the use of negative and positive space within static and dynamic shapes. Demonstrate the ability to use the body as a rich tool for design.	1.2h Design body shapes related to space itself, objects in space, other people in space.	1.2h Develop ability to design static and dynamic shapes in space for choreographic effectiveness for self and groups.
1.2i COMBINATION OF SPACE COMPONENTS	1.2i Experience changing directions and levels kinesthetically as well as with cognitive consciousness.	1.2i Explore pathways in air and floor for richer use of space.	1.2i Work with facing, focus, direction change, level change and pathways in challenging personal coordination and technique.
1.3 TIME			
1.3a ACCURATE RHYTHMIC RESPONSE Recognize steady beat and move to varying tempi of steady "beats".	1.3a Recognize and respond in movement to even (steady) and uneven (dotted) rhythms. Move to a variety of rhythms generated from both internal and external sources.	1.3a Respond in movement to rhythmic variations within a phrase, as well as to the underlying beat. Move to a variety of rhythms generated from both internal and external sources.	1.3a Master ability to work with and against rhythm of accompaniment in dance. Move to a variety of rhythms generated from both internal and external sources.

Identify and move to the downbeat (heavy accent).	Recognize 3/4 and 4/4 meter by being able to distinguish correctly the downbeat of each and move accurately to that beat. Distinguish between steady beat and melodic rhythm.	Utilize the accented and unaccented beats in 3/4 and 4/4 meter with accuracy. Use accents and timing within a phrase to add interest kinesthetically, rhythmically, and visually. Distinguish between steady beat, melodic rhythm and inherent rhythm of lyrics.	Recognize and use syncopation to add to variations of time and accented movement. Use accents and timing within a phrase to add interest kinesthetically, rhythmically, and visually. Distinguish and utilize appropriately the steady beat, melodic rhythm, and the rhythm created by the lyrics (if present).
1.3b METER Experience the kinesthetic feeling of moving to both duple and triple meter.	1.3b Perceive the difference between duple and triple meters and perform accurate movement to each meter.	1.3b Perform movement phrases with more complex metric structure.	1.3b Create and perform solo/duet works with multiple or contrasting metric structure.
1.3c TEMPO Identify speed of dance as fast or slow, getting faster, getting slower. Identify tempo as time contrasts both conceptually and kinesthetically: fast/slow, long/short, sudden/sustained.	1.3c Recognize and respond to tempo changes as they occur in a dance/music composition. Experience getting faster and getting slower in dance. Recognize and respond to time contrasts of fast/slow, long/short (duration) and sudden/sustained. Create movement phrases that show the ability to manipulate time concepts.	1.3c Expand dance vocabulary related to tempo and skill in performing, using the full spectrum of tempo. Show different tempi with different body parts at the same time. (e.g., arms slow, feet fast.) Create movement phrases that show the ability to manipulate time concepts.	1.3c Expand dance vocabulary as well as performance skill in using the full spectrum of tempo (rate of speed, duration, sudden/sustained). Create phrases of movement that show increased ability to use time/tempo concepts in unpredictable ways.

1.3d FORM Remember and perform a series of movements in a simple sequence.	1.3d Structure and perform phrases of movement that have an identifiable beginning, middle and end.	1.3d Sequence phrases logically to create a complete section of movement in two part form (AB, verse and chorus).	1.3d Develop phrases and dance studies, alone or with a small group, for at least three of the following forms: two part, three part, canon, theme and variation.
Recognize a round in music.			
Recognize and identify the sections of a dance as the same or different.	Learn to dance a round in three groups.	Learn to dance a round in solo or duet groupings.	Learn to dance a canon.
	Recognize simple dance/music forms: AB, ABA, round.	Identify more complex music/dance forms such as theme and variations and rondo.	Identify all major dance/music forms, including canon.
	Recognize and repeat sequences of movements that fall into patterns called phrases.	Recognize sequences of phrases and their linking transitions, and the way these factors create order and continuity in composition.	Use phrasing and transitions to build effective sequences and dance forms.
1.3e PHRASE Explore internal rhythms of the body through pulse.	1.3e Explore internal body rhythms through gait.	1.3e Explore internal body rhythms through breath.	1.3e Explore internal body rhythms in all ways.
Explore metric phrasing.	Explore kinetic phrasing.	Explore breath phrasing.	Utilize metric, kinetic and breath phrasing in creating studies and compositions.
1.3f COMPONENT COMBINATIONS	1.3f Analyze and accurately perform resultant rhythm patterns previously created.	1.3f Utilize resultant rhythm in choreographic efforts.	1.3f Utilize breath and kinetic phrasing as well as metric/musical phrasing within a composition.
	Show awareness of complex rhythms used in various dance styles.	Utilize complex rhythmic patterns when choreographing specific dance styles.	Create phrases that are not reliant upon the accompaniment.
			Utilize phrases of different lengths within the same section to avoid predictability (e.g., two to the right, two to the left), i.e. Use asymmetrical phrases.

1.4 DYNAMICS/EFFORT

1.4a LABAN'S EFFORT ACTIONS

Develop the use of strong and light energy/force contracts in movement.

1.4a

Develop the entire spectrum of strong and light force in movement.

Become familiar with Laban's eight basic efforts: flick, dab, float, punch, wring, press, slash, glide.

1.4a

Combine the use of strong and light dynamics within movement phrases.

Work within the Laban effort vocabulary to develop a wide repertory of dynamics/effort possibilities.

Explore the use of internal body force created by tensions from within the physical structure.

1.4a

Develop clarity of intent by use of energy/dynamics appropriate to the work and to provide variety within the sequence, the phrase, or the study.

Work within the Laban effort vocabulary to develop a wide repertory of dynamics/effort movements.

Demonstrate consistent awareness of internal force/intensity in all movements, whether original phrases or in performance opportunities.

1.4b FLOW

Experience tight and loose movement for kinesthetic feeling and for cognitive understanding.

1.4b

Experience bound and freely flowing movement. Use each in contrasting ways to discover communication potential.

1.4b

Combine use of bound and free flow in composition and in performance of imitated or created movement.

Utilize energy streaming outward/inward in technique class to direct intent.

Sense the movement flow in and through the body.

1.4b

Experience the flow of energy as an important dynamic tool.

Develop the capability to use flow as a compositional and performance tool.

Sense the movement flow in and through the body.

1.4c DURATION Experience quick and slow movement.	1.4c Experience sudden and sustained sequences of movement.	1.4c Combine use of sudden and sustained time as it relates to the dynamics of a phrase or dance work.	1.4c Utilize sudden and sustained movements to provide conscious contrasts within phrases or dance works.
1.4d MOTIVATION Explore different body parts that can move by themselves and that can initiate movement alone.	1.4d Experience body parts leading; use movement impulses and motivation for phrasing.	1.4d Experience motivation of movement from both central initiation (torso) and peripheral initiation (distal).	1.4d Master the flow of energy from the central motivation radiating through other parts. Master peripheral movement motivation.
1.4e QUALITIES Experience the qualities of shake, swing, and percussive.	1.4e Experience the qualities of shake/vibrate, swing, percussive, sustained, collapse, suspend.	1.4e Develop skill in the use of the six qualities/or dynamics tools.	1.4e Master the use of the six dynamics/qualities by interweaving them skillfully throughout both composition and technique. Blend the appropriate dynamic qualities to clarify the intent of a study or dance work.

FRAMEWORK FOR DANCE EDUCATION
DETAILED OUTLINE

COMPONENT TWO: CREATIVE PROCESS

1.0 Person and the Process

1.1 EXPERIMENTATION
1.1a Exploration (stimuli: tactile, visual, auditory, verbal, abstract imagery)
1.1b Improvisation
1.1c Extending movement (manipulation of material: augmentation, fragmentation, and others; theme and variations, two part or three part forms)

1.2 COMPOSITION
1.2a Selection
1.2b Formulate/compose
1.2c Clarify/refine

1.3 PERFORMANCE
1.3a Classwork/studies (informal, pairs, groups)
1.3b Work in progress (informal, formal)
1.3c Finished piece (formal)

2.0 Product

2.1 FORM AND STRUCTURE
2.1a Classification: two part, three part, theme and variations, rondo
2.1b Phrase, study, composition, completed dance
2.1c Solo, duet, trio, group

2.2 CHOREOGRAPHIC CRITERIA
2.2a Self evaluation: clarity of idea, space, time, dynamics/effort, movement factors
2.2b Peer/others evaluation: clarity of idea, space, time, dynamics/effort, movement factors.

SAMPLE LEARNING OUTCOMES

COMPONENT TWO: CREATIVE PROCESS

Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
1.0 The Person And The Process **1.1 EXPERIMENTATION**			
1.1a EXPLORATION Explore and create variety using body parts in isolation. Explore movement of body parts in various combinations. Become aware and respond to a variety of everyday sounds and instruments as auditory stimuli. Respond in movement to tactile stimuli such as stuffed animals, sea shells, and clay to explore the similar and contrasting shapes and textures. Move in straight, zig zag, and curved pathways.	1.1a Explore the rich variety of movement potential within the body parts and joints in isolation. Explore using body parts in combinations while working at different levels. Use sounds such as percussion and strings as auditory stimuli for movement exploration. Respond in movement to tactile stimuli such as stationary objects. Create body shapes that are flat, rounded, and angular.	1.1a Create studies based on isolated parts as well as full body movement. Use sounds made on/with the body (clap, tap, slide on floor) as stimuli for rhythm, dynamics and/or flow of movement. Explore everyday objects as props (chairs, umbrella, hoops) as stimuli for movement. Use a prop to create a dance for two or three people. Combine traveling in pathway designs with using different body shapes. Begin to differentiate between two and three dimensional shapes.	1.1a Articulate the body and use it as a tool for inventive design and composition. Explore the use of "found sound" as stimuli for movement, and/or as accompaniment for and with movement. Explore a wide variety of props as motivation for movement phrases. Integrate the use of props within a dance composition for a small group. Integrate the use of three dimensional shapes with pathway, working alone and with groups.

Respond in movement to action words (dart, melt, wriggle, explode).

Respond to verbal stimuli by moving the same as the word, opposite to the word. Combine two words to create opposites in movement.

Respond with movement to more complex (longer, two simultaneously) stimuli with clarity.

Respond to concepts, such as force, and extend range of movement and dynamics.

Respond to verbal stimuli with movement that is imitative, opposite or combines those characteristics in the use of shape, space, dynamics, texture and intensity.

Know when the movement response to any stimuli is solely imitative. Learn to go beyond the purely imitative.

Explore in movement the textures and qualities within words. Combine several words to create movement sentences.

Explore in movement concepts such as linear, curvilinear, freedom and percussive and give these ideas visual form.

Explore extending the range of personal movement potential while responding to visual, auditory, tactile and verbal stimuli.

Use poetry and/or short stories as resources for movement explorations about images, shapes and textures.

Utilize abstract ideas from discussion, outside reading and observation of the world around us as sources of stimuli for exploring movement.

Explore the movement possibilities available using a combination of two or more stimuli (verbal, auditory, visual, abstract imagery, tactile).

1.1b IMPROVISATION
Improvise with factors such as duration (how long can it last), dimension (range/how big/small) and range (far/near).

1.1b
Improvise alone or with another person using stimuli such as over and under, around and through, balance, stillness and action, and dynamics/effort contrasts.

1.1b
Improvise alone and as a part of a small group with increasing sensitivity to the movement of one another in response to verbal, visual, tactile and auditory stimuli.

1.1b
Improvise with at least one other person, paying attention to factors such as group shaping/designs, dynamics and utilization of available space.

	Improvise with simultaneous movement and self accompaniment (body sounds, voice, instrument).	Improvise with simultaneous movement and self accompaniment (body sounds, voice, instrument).	Improvise with at least one other person responding to specific stimuli (tactile, auditory, visual, verbal, abstract imagery) as well as the movement of each other. Improvise with increasing awareness of the energy flow and shaping (beginning, middle, ending) of the movement created.
1.1c EXTENDING MOVEMENT Experience very simple two part dance forms using accompaniment and movement appropriate for this age level (different steps, contrasting parts).	1.1c Create short studies in two part form with attention to the use of distinctive movement that meets the criteria for two part form.	1.1c Extend original movement by utilizing manipulation tools such as augmentation, diminution, and fragmentation with clarity.	1.1c Extend original movement by using additional manipulation tools such as transposition, retrograde, and inversion with clarity.
		Use manipulation tools to create dances in rondo form. Show the relationship of the parts to the whole while extending movement appropriate for the theme and variations form.	Utilize a variety of tools for extending movement while completing the compositional form of theme and variation with clarity.
	Work alone and in pairs while completing studies in two part form.	Work alone or in groups of five or less to complete dances in rondo and/or theme and variations form with clarity.	Work successfully alone or in groups of varying sizes to create, using appropriate ways to extend movement.

1.2 COMPOSITION

1.2a SELECTION

Respond to selected accompaniment with clear rhythm and ability to relate to pauses and changes of speed.

Respond to selected accompaniment other than prepared music.

1.2a
Given several music selections from which to choose, select accompaniment that best meets the intent of the composition assignment, thinking of tempo, duration, lyrics and instrumentation.

Recognize the overall form of the selected accompaniment and consciously relate the choreography to that form.

Recognize the difference between moving to non-music and music as accompaniment for dance.

1.2a Select accompaniment and consciously:

(1) relate to movement to the lyrics,
(2) work without lyrics,
(3) utilize music visualization.

Analyze the overall form of the music and use it sensitively for two part, rondo, and theme and variations compositions.

Refine skills in moving without music, yet establishing a distinct rhythm within oneself.

1.2a
Select accompaniment appropriate for the intent of the movement: instrumental, percussion, vocal.

Use accompaniment knowledgeably with conscious attention to paralleling, blending, or negating specific factors such as lyrics, dynamics, form and instrumentation.

Discuss the limitations of composing a dance to a musical work.

Recognize the pitfalls inherent in any of the following practices:
(1) parallelling accompaniment/lyrics exactly throughout a composition,
(2) willfully negating overall form and fundamental meter of the accompaniment.
(3) paralleling/totally negating the dynamics of the accompaniment.

Refine skills in moving without music, yet establishing a distinct rhythm within one self.

	Select movement material (space, time, dynamics, body) appropriate for the intent of the dance/study.	Consciously select movement (body, space, time, dynamics/effort) appropriate for the intended idea of the dance after exploration of several alternatives.	Carefully select movement and shape movement phrases based on exploration and experimentation with movement ideas appropriate for the intent of the composition.
1.2b FORMULATE/COMPOSE	1.2b Create, select and order the movements appropriate for a specific dance form or dance idea.	1.2b Compose a dance alone, or with others, by choosing the idea, movement, style, accompaniment, and creating the appropriate sequence for the finished dance.	1.2b Compose a dance alone, at least three minutes in length, selecting the idea, appropriate movements, and accompaniment.
1.2c CLARIFY/REFINE Refine movements so they are clearly executed as appropriate to the task presented.	1.2c Recognize the need for practice and refinement of dance movements when presenting a completed dance or study.	1.2c Evaluate the proposed completed dance, prior to performance, in terms of clarity of the idea as manifested in the movement, form and accompaniment selection.	1.2c Use internal as well as external evaluation during the entire choreographic process seeking to clarify movement and the dance idea.
	Gain satisfaction from showing a completed study that has clear and refined movement, resulting from careful selection and practice.	Rework those aspects of a dance perceived as weaknesses until they have become refined and clear.	Rework those aspects of a dance perceived as unclear until clarity is achieved without compromising the idea, style, or quality of dance.
		Accept suggestions openly for making a dance more clear.	Accept and utilize suggestions for making a dance more clear and select the best solution(s) for clarifying the dance.

1.3 PERFORMANCE

1.3a CLASSWORK/STUDIES Show dance steps and combinations to peers with pride.	1.3a Show dance studies to one or two peers during classwork. Share group studies with at least one other group during classwork, with emphasis on moving with clarity.	1.3a Perform solo, duet and small group classwork studies for peers in an informal setting.	1.3a Perform solo, duet, and small group classwork studies informally for the class always having as the focus clarity of intent and refinement of movement.
1.3b WORK IN PROGRESS	1.3b Perform works in progress with care and pride in an informal setting emphasizing movement clarity (especially time, space, effort/dynamics factors).	1.3b Perform works in progress for peers in an informal setting with focus on the need for clarity of movement and intent.	1.3b Perform works in progress with commitment and clarity in both informal and formal settings for peers (e.g., studio workshop, lecture-demonstration).
1.3c FINISHED PIECE	1.3c	1.3c Perform completed works in a setting where the audience is composed of class peers as well as others of varying age range (i.e. culminating performance upon completion of a particular unit of work by all dance students).	1.3c Following appropriately organized rehearsals, perform completed works in a formal setting with personal pride and joy.
		Recognize that performance requires individual and group concentration and commitment in order to have clarity and for the dancer to gain in self esteem and pride.	Recognize that commitment and concentration are aids in providing a clear and error-free performance.

2.0 PRODUCT

2.1 FORM AND STRUCTURE

2.1a CLASSIFICATION	2.1a Recognize and meet the criteria appropriate for two part form with choreographic and performance clarity.	2.1a Analyze choreographic assignments for solo and peer group works, selecting and effectively executing the dance form (two part, three part, rondo, theme and variations) necessary. Use good judgment in choosing movement phrases and choreographic tools for effective and clear dance works.	2.1a Utilize the appropriate dance composition form (such as two part, rondo, open/organic) in relation to both the assignment and the intent of the dance. Use tools for movement manipulation with sensitivity and discretion in choreographing to meet criteria for a specific dance form.
2.1b PHRASE, STUDY, DANCE Have an awareness of beginning, middle and ending.	2.1b Show awareness of the need for shaping the phrase or study so it has a definite beginning, middle and ending.	2.1b Consciously use shaping of phrases to create dance studies, works in progress and finished pieces that have clear overall form and at least one conscious moment of climax.	2.1b Sensitively and consciously use choreographic skills with phrasing that places the beginning, middle, ending and climax effectively within the overall form of the final dance product (study, work in progress, completed dance work).
2.1c SOLO, DUET, GROUP	2.1c Experience positive group interaction in both the preparation for and performance of a choreographic product.	2.1c Experience creating and performing solo, duet and small group works with the focus on the product itself (movement clarity, spatial and effort clarity).	2.1c Know personal attributes and weaknesses when choreographing and performing for/with a group, another person, or alone.

2.2 CHOREOGRAPHIC CRITERIA		Know the difference in responsibility for the product as a solist or member of a duet or small group.	Recognize the difference in the impact that can be achieved by solo, duet, trio and group dances. Choreograph the dance product sensitively in relation to the intended impact.
2.2a SELF EVALUATION Become increasingly aware of personal and general space and improve in ability to move freely, yet safely, within it.	2.2a Apply appropriate choreographic criteria (related to assignment: time factors, space, energy, etc.) and (self) evaluate each dance study prior to showing for external evaluation.	2.2a Cultivate a continual self monitoring/evaluation of the effective use of overall stage space, body design, time factors, and effort/dynamic contrasts in choreographing any piece of work.	2.2a Apply criteria related to time, space, dynamics/effort, and form at regular intervals in the choreographic process.
Know when body movement is in control or out of control in space and/or time.	Know when personal work is not up to par because of lack of commitment, concentration and/or patience.	Know when personal work is not up to par because of lack of commitment, concentration and/or patience.	Know when personal work is not up to par because of lack of commitment, concentration and/or patience.
2.2b PEER/OTHER EVALUATION	2.2b Serve as an informal peer evaluator, clearly relating to the criteria (time, space, etc.) provided for the choreographer(s). Seek out those factors that meet the criteria and respond positively about them.	2.2b As a peer evaluator, cultivate a sensitive way to identify both the effective and weak factors of a dance work in light of criteria provided for the assignment.	2.2b Responsibly and sensitively evaluate the choreography of others in their use of space, time, dynamics/effort, the clarity of the dance idea, and other appropriate facts.
	Recognize that a dance piece is necessarily subject to both internal and external evaluation in order to become the clearest possible performance product.	As a peer evaluator, fully grasp the factors to be included in the assignment as well as the choreographer's stated intent.	Seek to understand the choreographer's intent prior to offering comments as to the strengths, weaknesses and suggestions for improvement of the dance study or completed work.

As a choreographer, seek and accept evaluation of studies, phrases and completed works from peers and others when common criteria are being used by both the choreographer and evaluator.

As a choreographer, recognize that there may be several different views as to what is acceptable/unacceptable in relation to selected criteria for effective dance.

Recognize the value of both self and outside evaluation as a part of the choreographic process.

In the role of choreographer(s), openly accept suggestions from both peer and other evaluators about strengths, weaknesses, and solutions to clarify the idea.

As the choreographer, consider all evaluative comments as valid and attempt to incorporate those ideas that will clarify the intent of the dance. Consciously "store" the other suggestions for future use.

Value the discipline of choreography and its necessary process of self-evaluation and external evaluation in evolving an aesthetically sound dance work.

FRAMEWORK FOR DANCE EDUCATION
DETAILED OUTLINE

COMPONENT THREE: DANCE HERITAGE: HISTORICAL AND CULTURE
1.0 Spectrum of Roots and Styles of Dance

1.1 UNIVERSAL THEMES
1.1a Rites of passage, ritual
1.1b Entertainment
1.1c Social and religious

1.2 STYLES
1.2a Folk arts
1.2b Western classical: ballet
1.2c Eastern classical: Japanese, Indian, African,
Spanish American influence
1.2d Tap, modern, post-modern, experimental, jazz
1.2e Musical theatre
1.2f Fad dance, dance mania

1.3 OTHER CONSIDERATIONS
1.3a Participants: number, composition of groups, age
1.3b Geographic origin: cultural roots, climate
1.3c Formations: circle, line, square, couple, free

2.0 Significance of Dance in Society

2.1 ROLE OF THE DANCE ARTIST IN SOCIETY
2.1a Creator
2.1b Skilled performer

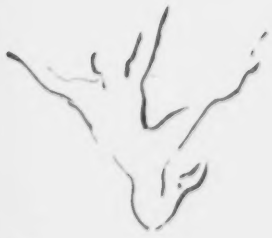
2.2 PRESERVATION OF DANCE IN SOCIETY
2.2a Transitory nature of dance
2.2b Visual record, notation, literature
2.2c Motor memory, oral tradition
2.2d Study of the major Great Works in dance

2.3 VALUE AND IMPORTANCE OF THE TRADITION OF DANCE.
2.3a Cyclical, recurrent themes
2.3b Universal and recurrent themes as stimuli
2.3c Tradition as repertoire for future works
2.3d Personalizing Dance: experience dance from other times and places

2.4 AVAILABILITY OF DANCE CAREERS
2.4a Participant, observer, historian,
production designer, arts administrator, notator, therapist

COMPONENT THREE: DANCE HERITAGE: HISTORICAL AND CULTURAL

Grades K-2 **1.0 Spectrum of Roots and Styles of Dance**	Grades 3-5	Grades 6-8	Grades 9-12
1.1 UNIVERSAL THEMES Recognize that dances are different from each oter, and are about different things.	1.1 Identify the role of dance as a means of communication throughout history. Recognize the importance of dance through history.	1.1 Identify the role of dance as a means of communication throughout history.	1.1 Compare cultural heritage and ethnic influences of one's own dances. Investigate why humans dance.
1.1a RITES OF PASSAGE, RITUAL Engage in dance as a way of expressing special events and times.	1.1a Discover common subjects and recurrent themes in dances from different cultures and historical periods.	1.1a Identify rites of passage dances and their importance throughout history. Identify and recreate ritual dances from the past and present.	1.1a Use ritual dance and rites of passage dance forms to stimulate your own dance creations.
1.1b ENTERTAINMENT	1.1b	1.1b Differentiate between dance as spectacle and dance as entertainment.	1.1b Differentiate between dance as spectacle and dance as entertainment.
1.1c SOCIAL AND RELIGIOUS	1.1c Understand how dance can promote unity within certain cultures.	1.1c Study social and courtship dances from different periods and parts of the world. Compare them to current American forms. Study dance as religious ritual to see the many forms it has taken from primitive times to the present.	1.1c Learn and perform a pre-classic dance suite and other selected social dances from past times. Discuss how the movements relate to the mores of the culture and period. Study dance as religious ritual to see the many forms it has taken from primitive times to the present.



			Discover dance as a healing art, past and present.
1.2 STYLES Recognize that dance can belong to a different time and place.	1.2 Recognize the kinship of music and dance from other cultures when learning dances from around the world.	1.2 Realize the richness of the dance world with its varied forms of expression and styles.	1.2 Realize the richness of the dance world with its varied forms of expression and styles.
1.2a FOLK ARTS	1.2a Attain beginning skills in the techniques and step combinations needed for square and folk dance.	1.2a Refine skills in selected folk art dance forms. Trace the evolution of square dance.	1.2a Have a repertoire of the basic skills for selected folk art forms. Have awareness of the evolution of folk art dance forms.
1.2b WESTERN CLASSICAL: BALLET Become aware of ballet.	1.2b Attain the ability to execute basic ballet movements and to comprehend the terminology.	1.2b Trace the evolution of ballet.	1.2b Demonstrate skill in ballet.
1.2c EASTERN CLASSICAL: JAPANESE, INDIAN, AFRICAN, SPANISH AMERICAN INFLUENCE	1.2c Become aware of some distinguishing characteristics of Eastern Classical Dance.	1.2c Become aware of some distinguishing characteristics of Eastern Classical Dance.	1.2c Become aware of some distinguishing characteristics of Eastern Classical Dance.
1.2d TAP, MODERN, POST-MODERN, EXPERIMENTAL, JAZZ, CREATIVE Become aware of different dance styles such as tap, creative and jazz.	1.2d Execute basic jazz and tap steps, as well as move with comfort in creative dance.	1.2d Demonstrate skill in tap, jazz, ballet, and ethnic dance styles.	1.2d Demonstrate proficiency in at least two dance styles from the following: tap, jazz, ballet, modern and

1.2e MUSICAL THEATRE	1.2e	1.2e	1.2e Be aware of the relationship of the dance techniques of jazz, ballet, modern, and tap to the dance styles used in musical theatre, both past and present time.
1.2f FAD DANCE, DANCE MANIA Realize that dance is often a part of everyday life and look for it in your world.	1.2f Become aware that popular dance is different from concert dance.	1.2f Study fad dances for the short impact they have had in the spectrum of dance history.	1.2f Study the dance manias (such as the Tarantella and Dance of Death) as unusual phenomena associated with dance and the surrounding circumstances of their development.
1.3 OTHER CONSIDERATIONS			
1.3a PARTICIPANTS, NUMBER, GROUP COMPOSITION, AGE	1.3a Participate in dances of ethnic origin that are for groups of boys, girls, or boys and girls together, and in groups of varying sizes.	1.3a Realize that historically dances from the folk art tradition and of ethnic origin may be designed for: a specific number of dancers, a specific age group, and for groups composed just of women, men, or both men and women together.	1.3a Enjoy the performance differences and similarities expected in dances where the dancers are of the same sex, or mixed groups. Recognize the variety possible in the communication between performers and from performers to audience.
1.3b GEOGRAPHIC ORIGIN: CULTURAL ROOTS, CLIMATE Realize that dances come from many countries.	1.3b Become aware that dances of specific geographic origin have very specific step vocabulary, (e.g., Scottish, Indian, Balkan, Scandinavian, Spanish).	1.3b Recognize the impact that geographic origin has upon the characteristics and style of dances, (e.g., mountainous regions use smaller amounts of floor space, while flat terrain has prompted expansive dance).	1.3b Be aware of the obvious, as well as the subtle, differences that geographic origin, climate and cultural roots play in the use of dance steps, rhythms, costumes, the number of dancers and the designated sex and composition of the group.

1.3c FORMATIONS: CIRCLE, LINE, SQUARE, COUPLE, FREE Recognize that dances are planned that use circles, lines and free formations.	1.3c Participate in dances of different origins, historically and culturally, that use a variety of formations.	1.3c Become aware that the specific formations used in dances of historical and ethnic origin convey symbolic meaning.	1.3c Make linkages between the formations used and the styles, geographic origin and cultural roots.
2.0 SIGNIFICANCE OF DANCE ON SOCIETY			
2.1 ROLE OF DANCE ARTIST IN SOCIETY			
2.1a CREATOR Realize that people who create dances are as important as people who are dancers.	2.1a Become aware that the creator of a dance is very important in the overall fabric of society. Each creator evolves a unique product and communicates to the world about her/himself.	2.1a Become increasingly alert to the distinct contribution the creator-dancer makes in the arts world by making unique dances that may become a part of the dance tradition/heritage.	2.1a Recognize, through personal or observed experience, that creators conceptualize special ideas and convey them to the world about themselves through dance in unique ways.
2.1b SKILLED PERFORMER Recognize that some performances are more fun to watch than others.	2.1b Comprehend why some performers are more exciting to watch than others (projection techniques, dance style, dance technique).	2.1b Realize that the strong performer provides the audience with a clear visual picture. That clear visual memory becomes a part of one's arts repertoire.	2.1b Analyze and discuss the characteristics of the noted skilled dance performers through history and the present time. Realize that the capacity for having clear style, strong technique and good projection have established their work as captivating landmarks in the development of dance

2.2 PRESERVATION OF DANCE IN SOCIETY Recognize that dance can be new or old.	2.2 Recognize that dance is preserved by having each generation of children learn noteworthy pieces from our heritage.	2.2 Discover how our dance heritage is marked by many and varied forms of expressions which are passed down through generations.	2.2 Give examples of: (1) dances preserved by their visual record universally and by varied notation forms, and (2) dance history preserved through dance literature, written and recorded.
2.2a TRANSITORY NATURE OF DANCE	2.2a Be aware of the importance and difficulty of remembering a dance or dance steps from one day to the next when you are the dancer.	2.2a Be aware of the increased difficulty of remembering dances when you are simply the observer and must rely primarily on your visual-kinesthetic memory.	2.2a Value the uniqueness of the live dance performance and recognize that what you are able to capture visually will be your memory of that fleeting moment: know that the visual record is incomplete due to the transitory nature of dance.
2.2b VISUAL RECORD NOTATION, LITERATURE Recognize that viewing videotapes and dance films is one way to see dance performance.	2.2b	2.2b Understand rudimentary notation in order to reconstruct simple steps.	2.2b Become aware of the dominant dance notation forms. Recognize that the element of live performance, and sometimes three dimensionality, is lost in video recordings. Become familiar with the range of dance literature: periodicals, texts, photographic essays.

2.2c MOTOR MEMORY, ORAL TRADITION	2.2c Realize that motor ("muscle") memory helps us to remember dance steps and dance passages more easily.	2.2c Through films and video-recordings or personal experience, realize that dances are learned and passed on to generations by the teaching and coaching of former dancers of those parts.	2.2c Value the less sophisticated film clips of an era as a way to learn about special dancers, style of movement, and/or dance. Realize that the oral tradition of preserving dance is subject to the subtle shifts caused by each performer's role interpretation.
2.2d MAJOR GREAT WORKS IN DANCE	2.2d	2.2d Become aware of the great dance works and creators through watching recorded and live performances.	2.2d Exhibit knowledge of the major dance works and dance masters/innovators, both past and present.
2.3 VALUE AND IMPORTANCE OF THE TRADITION OF DANCE			
2.3a CYCLICAL, RECURRENT THEMES	2.3a Through participation in traditional dances, realize that courtship and rites of passage themes have been used throughout all generations and in all cultures.	2.3a Be cognizant of the recurrent use of the same social and religious themes throughout history.	2.3a Discuss several recurring themes common to the various cultural dances.
2.3b UNIVERSAL AND RECURRENT THEMES AS STIMULI	2.3b Discover common subjects and recurrent themes used as stimuli historically for the dance folk arts.	2.3b Discover universal themes that have been used historically as stimuli for theatre dance.	2.3b Link the historical recurrent themes used as stimuli for dance with those used currently. Realize the universality of cyclical themes.
2.3c TRADITION AS REPERTOIRE FOR FUTURE DANCE WORKS	2.3c	2.3c Recognize that traditions in dance serve as the basis for building a dance repertoire.	2.3c Be aware of the importance of tradition as a platform for evolving new/future dance works. The thoughtful relationship of past to present themes, styles and techniques forms the repertoire potential.

2.3d PERSONALIZING DANCE: EXPERIENCING DANCE FROM OTHER TIMES AND PLACES	2.3d Attain beginning skills needed for square and folk dance.	2.3d Refine skills in selected folk art dance forms. Demonstrate skills in some form of ethnic dance.	2.3d Have a repertoire of the basic skills for selected folk art dances. Demonstrate proficiency in at least two dance styles from the following: tap, jazz, ballet, modern, and ethnic.
2.4 AVAILABILITY OF DANCE CAREERS Be aware of the roles of the teacher, performer and participant in dance.	2.4 Differentiate between dance as a profession and dance as recreation.	2.4 Become aware of personal preference about participation in dance as a recreational pursuit or as a profession.	2.4 Gain insight concerning discipline, knowledge, and skills required for career preparation in dance. Explore diverse career options available in dance through discussion, reading, and demonstrations by a variety of professionals (production designer, therapist, notator). Identify institutions for continuing study in dance.
2.5 LIFETIME INVOLVEMENT IN DANCE **2.5a RECREATION, FITNESS** **2.5b AVOCATION**	**2.5a** Realize that one can be active as a participant in dance through life. 2.5b	2.5a Realize that dance for recreation and/or fitness are ways to remain involved in dance. 2.5b	**2.5a** Recognize that personal preference determines the degree of continued participation in dance through life, recreationally. 2.5b Know that there are classes available in a variety of dance forms/styles where the dance enthusiast may continue participation as an avocation throughout life.

FRAMEWORK FOR DANCE EDUCATION
DETAILED OUTLINE

COMPONENT FOUR: AESTHETIC VALUING

1.0 Dance as Communication

1.1 CREATIVE EXPRESSION
1.2 UNIVERSALITY
1.3 COLLECTIVE CONSCIOUSNESS/GREAT WORKS
1.4 ENJOYMENT OF DANCE AS PARTICIPANT/OBSERVER

2.0 The Choreographic Process as Separate from the Choreographic Product: Inherent Values

2.1 DIFFERENCE BETWEEN PROCESS AND PRODUCT

2.1a Process
2.1a1 Commitment: Choreographer
2.1a2 Experimentation Phase
2.1a3 Composition
2.1a4 Rehearsal
· 2.1a4a Audition/Casting
· 2.1a4b Part-Whole Rehearsal
· 2.1a4c Blocking
2.1a5 Post Completion Revision
2.1a6 Performer and the Process
· 2.1a6a Physical Readiness, Capacity for Rehearsing
· 2.1a6b Commitment
2.1a7 Observer and the Process
· 2.1a7a Time Expenditure: Experimentation to Completion
· 2.1a7b Motivation

2.1b Product
2.1b1 Complexity: study, dance, suite, program, performance setting
2.1b2 Performer and the Product
· 2.1b2a Types of Response: kinetic, cognitive, affective
· 2.1b2b Joy of Movement: alone, with others
2.1b3 Observer and the Product
· 2.1b3a Joy of Movement shared between observer and dancer
· 2.1b3b Visual Clarity

3.0 Judge the Quality of Dance

3.1 USE OF THE AESTHETIC PRINCIPLES OF COMPOSITION

3.1a Aesthetic Process Evolves with Choices

3.1b Relationship among Aesthetic Components

3.2 USE OF CHOREOGRAPHIC CRITERIA

3.2a Movement Selection

- 3.2a1 Consistency with Thematic Intent and Cultural Authenticity
- 3.2a2 Consistency with Demands of Accompaniment: Form, Quality, Lyrics

3.2b Form and Structure

- 3.2b1 Form
- 3.2b2 Structure

3.2c Content

3.2c1 Thematic Choice: Trite, Shallow, Substantive, Worldly

- 3.2c1a Age of Participants, Audience
- 3.2c1b Number of Participants, Length of Piece

3.3 LEVEL OF EXPERTISE: CHOREOGRAPHER

4.0 Relationship of the Performer to the Clarity of the Performance

4.1 AESTHETIC FACTORS

4.1a Performer

4.1a1 The Body: Technique

- 4.1a1a Alignment, Balance
- 4.1a1b Flexibility, Control, Coordination

4.1a2 Performance Skills

- 4.1a2a Movement Projection: Outward/Inward
- 4.1a2b Movement Quality: transition, dynamics, clarity, fluidity, intentionality
- 4.1a2c Spatial Awareness
- 4.1a2d Anticipation: Timing

4.1b Production Factors

- 4.1b1 Technical Support: lighting, set design, sound, costumes, management

5.0 Increase Dance Vocabulary and Expressive Language

5.1 TECHNIQUE VOCABULARY

5.2 AESTHETICS, HISTORY, AND PERFORMANCE TERMINOLOGY

SAMPLE LEARNING OUTCOMES
COMPONENT FOUR: AESTHETIC VALUING

Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
1.0 Dance as Communication: Participant/Observer			
1.1 CREATIVE EXPRESSION Enjoy participation in creative activity. Enjoy observing the creative work of others.	1.1 Use dance to communicate ideas, feelings, and dramatic themes to others. Appreciate opportunities to observe the creative work of others.	1.1 Use dance consciously as a communication tool for ideas, feelings, and dramatic themes. As an observer, appreciate the communication capabilities of dance movement when organized and presented with clarity.	1.1 Use dance as a creative and communication tool for ideas, feelings, dramatic themes and social issues. As an observer, appreciate the power of dance as both an expressive tool and a creative outlet for ideas, feelings, dramatic themes and social issues.
1.2 UNIVERSALITY Become aware that through movement everyone "dances" when communicating with each other.	1.2 Realize that dance is especially powerful as an art form due to the power of the combined visual, auditory, and kinesthetic senses.	1.2 Become increasingly aware that dance is especially powerful as an art form because of the simultaneous response of the visual, auditory and kinesthetic senses.	1.2 Know that the power of the dance art form is because of the powerful combination of the combined auditory, visual and kinesthetic senses.
1.3 GREAT WORKS Observe recorded or live dance works, choreographed especially for this age group.	1.3 Observe a variety of recorded or live dance performances. Comprehend the scope of dance through opportunities to view performance.	1.3 Know of selected Great Works in dance through recorded and/or live performances. Comprehend what constitutes a Great Work.	1.3 Through observation of recorded performances, and by reconstruction/performance of selected current and past Great Works, recognize the heritage of dance as a discipline.

1.4
ENJOYMENT
Enjoy dance both as a participant and as an observer.

Learn to enjoy more than one style of dance.

1.4
Accept, with respect, the preference of each person for certain dance styles, and also for observing dance rather than participating.

1.4
Accept, with respect, that individuals have preferences for participation in and for observing selected dance styles.

Gain awareness that the perception of dance is gained visually and kinesthetically by the observer, and kinesthetically by the participant.

1.4
Recognize that personal preference dictates whether dance is enjoyed more as a performer/participant or as an observer.

Gain awareness that the perception of dance is gained visually and kinesthetically by the observer, and kinesthetically by the participant.

2.0 The Choreographic Process as Separate from the Choreographic Product: Inherent Values

2.1 DIFFERENCE BETWEEN PROCESS AND PRODUCT

2.1a PROCESS
2.1a1 Commitment: Choreographer
As a creator of dance, have an awareness that you must concentrate while dancing.

2.1a1
Recognize that time and energy commitments are needed in creating dances.

2.1a1
Realize the need for personal time, energy, and mental commitment as a choreographer, in order to complete dance studies and pieces.

2.1a1
Realize that the entire choreographic process requires mental, emotional, and physical commitment.

2.1a2 Experimentation
Realize that there is more than one solution to a problem and that the creator must try to find at least two different dance responses.

2.1a2
Realize that experimentation is a part of the preparation for completing a dance and a tool of composition.

2.1a2
Recognize the necessity to experiment with various stimuli and to extend the range of movement before selecting material for compositions.

2.1a2
Accept the necessity for improvisation, experimentation, use of various stimuli and manipulation tools as preliminary to and/or integrated with the choreographic process.

2.1a3 Composition

Given at least two dance responses from which to choose, the creator must pick the one that suits the "composition" the best.

2.1a3
The composition form selected may help determine the extent of experimentation necessary prior to selection of movement materials.

2.1a3
Composition form may be simple (beginning, middle, ending) or complex (theme and variations). Its selection depends on the degree of choreographic challenge of which the creator is capable.

Each new composition presents a different set of challenges, usually resulting in varying amounts of experimentation.

2.1a3
Given a range of possible movement ideas based upon the improvisation/ experimentation phase of the choreographic process, select materials based upon both the composition form (two part, three part, rondo, theme and variations) and the need for clarity.

Recognize that once both the movement ideas and the composition form are selected, there is continuing experimentation and subsequent selection during the completion of the composition.

2.1a4 Rehearsal

2.1a4a Audition - Casting

2.1a4a
Realize that selection to be in a dance is usually based upon an informal "audition" in which movement similar to that in the final composition is danced by all interested. Groups, selected primarily by ability to do similar things, then move into rehearsals.

2.1a4a
Realize that selection to be in a final composition may include an informal/formal audition. This process precedes rehearsals of the completed dance work.

Selection is based on several criteria but primarily the ability to execute many of the steps, designs and patterns required in the completed dance work.

2.1a4a
As the choreographer you must have specific movement material ready for an audition that is representative of the different requirements of the dance (fast, balance, falls, etc.).

Selection of dancers based on an efficiently organized audition is the first step to rehearsal of the completed dance.

Versatility in style and technique is prerequisite to being selected to perform in a variety of dances.

2.1a4b Part-Whole Rehearsal Practice helps each person remember dance.	2.1a4b Comprehend that rehearsals are intense periods of practice, usually organized as part-whole leading to the final dance piece.	2.1a4b Understand that rehearsal time is special and must be used efficiently by both the dancer(s) and the choreographer. The part-whole organization is frequently followed for rehearsals.	2.1a4b Rehearsal time usually is at a premium and must be used efficiently by both the dancer(s) and the choreographer. Dancers are expected to practice unsupervised and quietly if the choreographer works with separate groups one at a time. Parts of the dance are learned, then sequenced, and practiced continuously.
2.1a4c Blocking It is necessary to practice, briefly, the final sequence of a program and to listen carefully to instructions before sharing dances with other classes or groups.	2.1a4c Recognize that final preparation for performance includes becoming familiar with the performance space and the sequence of events followed.	2.1a4c Accept the expectancy that familiarity with the performance space is a part of rehearsal, and is achieved by blocking each dance (mark through piece designating the use of the performance space such as how far downstage, focus, where to exit, how to prepare for entrances and "bow" if it is to be included).	2.1a4c Final rehearsals include blocking as a walk through for clarity of focus, stage use, exits, entrances and "traffic jams".
2.1a5 Post Completion Revisions		2.1a5 Recognize that the choreographer's "outside eye" often observes weaknesses that can be altered before future showings of the piece.	2.1a5 As a part of the choreographic cycle, accept responsibility for making changes in a completed work after it has been performed. Recognize that these changes may be as minimal as changing the direction of focus or an entrance; or as complex as reworking an entire section, such as the ending, in order to achieve artistic clarity.

2.1a6 Performer and the Process

2.1a6a Physical Readiness
Realize that the performer must have the physical capability to move in a variety of ways.

2.1a6a
Realize that the performer must have physical capacity to move in many ways, to practice several times in succession, and must be alert mentally to practice accurately without cues from the director.

2.1a6a
Accept the responsibility as a performer for physical and mental readiness to move in new ways, practice passages repeatedly, and recall the dance without cues from the director.

2.1a6a
Accept the responsibility as a performer for physical and mental readiness to move in new ways, practice passages repeatedly, and recall the dance without cues from the director.

Realize that psychological readiness must be present when practicing passages and dances endlessly in seeking high performance quality and movement quality.

2.1a6b Commitment: Performer
As a performer, have an awareness that you must concentrate while dancing.

2.1a6b
Recognize that time and energy commitment is necessary in order to be a performer.

2.1a6b
Realize the need for personal time, energy and mental commitment in order to perform well.

2.1a6b
Realize that the entire performance process requires personal mental, physical, emotional and energy commitment.

2.1a7 Observer and the Process

2.1a7a Time Expenditure: Experimentation to Completion
As an observer, recognize the amount of time it has taken to prepare even the simplest combination to show others.

2.1a7a
As an observer, realize that considerable time with experimentation needs to be spent prior to creating the final product. Realize when that time has been used wisely.

2.1a7a
As an observer, comprehend that the choreographic process - from experimentation, improvisation, to the finished piece - represents a large amount of performer time in learning and polishing the piece.

2.1a7a
As an observer, comprehend that the choreographic process - from experimentation, improvisation to finished study, dance or program - represents a large amount of performer time in learning and polishing the piece.

2.1a7b Motivation

2.1 DIFFERENCE BETWEEN PROCESS AND PRODUCT

2.1b PRODUCT

2.1b1 Complexity
Realize that dances are planned and can be repeated.

2.1b1
Realize that dances are planned and can be repeated.

2.1b1
Comprehend that the completed dance study or program is the product and can be performed in informal and/or formal settings.

2.1b1
Comprehend that the final version (whether revised or not) of a completed dance, suite of dances, or program is the product resulting from the total choreographic process.

Accept that a dance product is of value whether shared in an informal or formal setting.

2.1b2 Performer and the Product

2.1b2a Type of Response
Intuitively accept the kinetic and affective responses while dancing.

2.1b2a
Realize that sharing with others in the success of a dance makes one feel good about oneself and about those with whom she/he has worked.

2.1b2a
Recognize that the satisfaction one feels after performing is in terms of the body feeling "right" about the movement (kinetic), the mind knowing you remembered everything, and that the result is feeling good about yourself for this performance.

2.1b2a
Realize there are varying degrees of pleasure/satisfaction experienced in all three domains, (kinetic, affective, cognitive), depending on the particular performance.

2.1b2b Joy of Movement
Find pleasure and joy in moving as a performer.

2.1b2b
Find pleasure and joy in moving alone and with others as a performer.

2.1b2b
Group performance can provide a sense of group satisfaction, especially in the affective domain, where cooperation is so central to the success of the group product.

2.1b2b
Realize that individuals create the group and that movement satisfaction may be high for the total group, yet not high for an individual within the group, depending on personal performance ability on a given day.

Accept that to perform requires total mind-body focus on the performance itself.

2.1b3 Observer and the Product

2.1b3a Shared Joy of Movement
As an observer, enjoy watching others dance.

2.1b3a
An an observer, feel the energy expended as others move.

2.1b3a
As an observer, feel the energy, the body designs, and the overall movement of the dancers.

2.1b3a
As an observer, join with the dancers in a shared sense of the tempo, energy, dynamics, difficulty/ease of movements and overall shape and character of the dance.

Share the joy of movement with the dancers metakinetically.

2.1b3b Visual Clarity
As an observer, closely watch the steps and movements.

2.1b3b
As an observer, watch for clear execution of locomotor patterns, body designs, energy and dynamics.

2.1b3b
As an observer, be keenly aware of the intent of the choreographer and notice if the dance product is visually clear in matching the intent.

2.1b3b
As an observer, recognize that a visually clear performance can aid in accomplishing the communication intent of a dance.

	As an observer, recognize when the dancers are moving precisely; note if the dancers are being less careful with movements.	As an observer, decide if the quality of the performance (sloppy, low energy, precise, good energy) enhances or impedes the choreographic intent/clarity.	As an observer, realize that a clear visual performance must be enhanced by a high quality performance in order to magnify the choreographic intent. Poor performance quality impedes the success of the intent of the communication.
3.0 Judge the Quality of Dance			
3.1 USE OF AESTHETIC PRINCIPLES OF COMPOSITION			
3.1a AESTHETIC PROCESS EVOLVES WITH CHOICES Experience a sense of simple unity and sequence in creating/dancing short phrases.	3.1a Refine skills in using the aesthetic principles of sequence, contrast, transition and unity.	3.1a Refine skills in the use of climax, contrast, sequence, transition, unity, and variety to make a dance aesthetically pleasing.	3.1a Choreograph with judicious use of the aesthetic principles: unity, harmony, contrast, continuity, variety, sequence, transition and climax.
	Realize that the choreographic process evolves as choices are made, discarded, and new solutions are found.	Recognize that making choices for appropriate dance material is the process of developing an aesthetic product.	Realize that the aesthetic quality of a piece evolves as materials are selected, discarded, and redesigned.
3.1b RELATIONSHIP AMONG AESTHETIC COMPONENTS	3.1b As an observer, note that contrasts tend to hold one's attention while sequence, transition and unity add to one's overall viewing pleasure.	3.1b Begin to realize that overall aesthetic quality is linked to effective use of aesthetic principles.	3.1b As an observer, cultivate one's sense of the interrelationship of the aesthetic principles and resultant aesthetic dance quality.

3.2 USE OF CHOREOGRAPHIC CRITERIA

3.2a MOVEMENT SELECTION

3.2a1 Consistency: Thematic Intent

3.2a1
Select material (space, time, dynamics, body) appropriate for the intent of the dance/study.

3.2a1
Consciously select movement (body, space, time, dynamics/effort) appropriate for the intended idea/theme of dances. Manipulate selected material effectively.

3.2a1
Respond to the need for carefully selected and shaped movement phrases in relationship to the intended thematic intent and cultural authenticity. Manipulate dance movement material effectively.

3.2a2 Consistency: Accompaniments

3.2a2
Be aware that movement and accompaniment selected need to meet the intent of the dance, mindful of tempo, duration, lyrics and instrumentation.

3.2a2
Be aware that the use of accompaniment may have a relationship to the movement in any of the following ways:
(1) movement is related to lyrics,
(2) movement is related to accompaniment which has no lyrics,
(3) movement may consciously parallel the rise and fall, melodic line, and quality of the music,
(4) movement and sound may coexist.

3.2a2
Gain in the knowledge of the ways accompaniment can be used effectively by blending, paralleling, or negating specific factors such as lyrics, dynamics, form and instrumentation.

Recognize the pitfalls inherent in:
(1) paralleling accompaniment/lyrics exactly through a composition,
(2) willfully negating overall form, fundamental meter, and dynamics/quality of the selected accompaniment.

3.2b FORM AND STRUCTURE

3.2b1 Form Identify rudimentary two part form (two different steps, or movement done high and then low).	3.2b1 As an observer, know and apply criteria for two part form (contrast, verse and chorus).	3.2b1 As an observer, recognize the differences and similarities between two part, three part and rondo dance forms. Each has contrasting sections but the three part and the rondo have an "A" theme that is used again.	3.2b1 As an observer, recognize and identify verbally the parts of dances that meet criteria for two part, three part, rondo, and theme and variations form.
3.2b2 Structure	3.2b2 As an observer, recognize the overall shape of a dance (beginning, middle, ending).	3.2b2 As an observer, identify the use of climax within the dance phrases, studies, pieces and recognize its value as a means to keep the attention of the audience as well as to provide dynamic contrast.	3.2b2 As an observer, explain the effectiveness of the shaping of a study/dance by analyzing the clarity of the beginning, middle, ending, and placement of the climax as related to the intent and overall form.

3.2c CONTENT

3.2c1 Thematic Choice

3.21a Age: **Participants/Audience** Realize it is fun to dance or to see dances that have clear messages and ideas.	3.2c1a As a choreographer, recognize the need to use dance themes that are familiar to peers.	3.2c1a Steadily gain awareness that the choice of thematic ideas is dependent upon age and ability of both the performer and the audience to comprehend the movement.	3.2c1a Sensitively apply awareness of the need for appropriate themes for both the capabilities of the dancers and the audience enjoyment/sophistication/socio-cultural expectancies.

3.2c1b Number/Length	3.2c1b Realize that the effectiveness of a dance is related to the number of dancers participating and the length of the piece.	3.2c1b Use the knowledge that some dance ideas require a large number of dancers, while other ideas are best danced by very few. Gain awareness that the length of a dance affects its effectiveness.	3.2c1b Respond to the need for sensitive interplay between the length of a piece and choice of theme/idea, as well as the number of dancers and the choice of theme and idea. (Recognize the misjudgment in doing a one minute dance about the Creation.)
3.3 LEVEL OF EXPERTISE: CHOREOGRAPHER			
3.3a DEVELOPMENT OF CHOREOGRAPHIC THEME	3.3a Realize that choreographic efforts characteristically have a "me" focus due to limited experiential background of the participants.	3.3a Recognize that increased awareness of one's world, coupled with psychosocial pressures, provides a deeper experiential resource base for choreographic development of ideas.	3.3a Have awareness that a sign of increasing choreographic skill is revealed in the subtle shift in theme from "me" to "we" and worldly abstractions.
4.0 Relationship of the Performer to the clarity of performance			
4.1 AESTHETIC FACTORS			
4.1a PERFORMER			
4.1a1 The Body: Technique			
4.1a1a Alignment, Balance Become aware of vertical alignment (standing tall).	4.1a1a Consciously attend to vertical alignment when standing quietly or traveling across the floor.	4.1a1a Recognize the positive effect of good alignment whether static or dynamic. Seek to achieve good balance and alignment working alone and with a partner.	4.1a1a Strive for integrating good alignment in all technique and creative work. Realize that proper alignment underlies good technique and the ability to create balances alone, with a partner and in a group.

4.1a1b Flexibility, Control, Coordination Know what turn out of the legs (hip rotation) means and how it is accomplished.	4.1a1b Realize that turn out is unique for each person and depends upon one's joint and bond structure. Find hip rotation.	4.1a1b Realize that extraordinary turn out and flexibility are not necessary to be an effective performer. Rather, one works within his/her own range of movement.	4.1a1b Realize that a great deal of flexibility and turn out is potentially dangerous to the dancer without proper alignment and appropriate muscle strength and control.
	Recognize body connections: upper to lower, lateral and cross lateral.	Recognize body connections: upper to lower, lateral and cross lateral.	Recognize body connections: upper to lower, lateral and cross lateral.
Learn to control the body as it moves through space so one is capable of stopping suddenly, traveling quickly/slowly and using quiet movement successfully.	Recognize that control of the body as a dance instrument requires muscular control/power. Muscle control is evident in energy bursts as well as quiet moments.	Refine body control by practicing movements that require muscle strength, power and sustained energy, especially for the legs and trunk.	Work toward refining a repertoire of movements that require muscle strength, power, and gradations of power for parts of the body.
Practice doing one movement after another in a simple sequence to form a short study.	Learn completed movement phrases in technique or composition and be challenged by the coordination required.	Accept the challenge of practicing and becoming successful doing movements and combinations (e.g., travel, balance, fall, turn, hold) requiring movement flow and coordination.	Strive to move with ease and clarity when executing movements that require coordination of different body parts.
Recognize that there are special shoes for dances, when bare feet are not appropriate.	Realize that dancing is done in bare feet and special dance shoes, and that one must concentrate to achieve body control on a slippery, hard surface.	Feel comfortable and in control of the body in motion, using bare feet as well as a designated style of shoe for dancing on wood floor surfaces.	Use dance footwear appropriate for the dance style. Use proper shoes in relation to the dance floor surface in order to achieve safety and body control.

4.1a2 Performance Skills

4.1a2a Movement Projection Discover focus of the eyes and other body parts.	4.1a2a Use the eyes and body focus as outward projection and ways to clarify performance intent.	4.1a2a Use body graining (feel though the body) as an added dimension to outward focus and performance clarity.	In making clear the performance intent, use inward focus to deepen the movement and outward focus to extend movement.
4.1a2b Movement Quality Discover movements that are strong and light, tight and loose, quick and slow, and shaking and swinging.	4.1a2b Show increasing clarity in performing movements using the different dynamics/energy qualities.	4.1a2b Consciously select movement dynamics that are appropriate and make clear the intent of the dance phrase or dance work. Become aware of the importance of connecting movements to each other and "flow".	4.1a2b Work toward creating a flow of movement within and between phrases, while continuing to provide energy/dynamics contrasts where appropriate. Recognize the need for fluidity of movement for effective performance and work toward achieving that factor in personal performance.
4.1a2c Spatial Awareness Show ability to move freely, yet safely, within personal and general space.	4.1a2c Show awareness of the use of direction, levels, and pathway in creative works.	4.1a2c Become increasingly more adept at effectively using body design, pathway and overall stage space as a performance skill.	4.1a2c Show sensitivity in the use of the performance space with groups and individuals, pathways, focus, and design.
4.1a2d Anticipation: Timing Show awareness of the need to concentrate and to be ready inside oneself in order to start and stop movement effectively.	4.1a2d Gain in the ability to prepare to move ahead of the cue so movement can begin on the cue.	4.1a2d Recognize the hurried and incomplete effect upon the movement attack that results from poor timing. 4.1a2a	4.1a2d Refine the ability to anticipate the time and to start on cue not only when initiating a movement, but also throughout an entire phrase or dance.

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		Realize that good concentration and energy are necessary to achieve good timing.	Realize that accomplishing anticipation of timing requires strong concentration, good energy and coordination.
Be aware of the way others move though space and prevent collisions.	Gain in skills to anticipate the rate at which spatial distance is closed and avoid collisions.	Refine skills in the ability to meet, part, and work through space with other people, anticipating collisions and avoiding them.	Refine skills in the ability to meet other dancers in space, at a given moment in a dance, in order to accomplish such things as balances and turns, and to change group designs in space.
4.1b PRODUCTION FACTORS			
4.1b1 Technical Support	4.1b1 Realize that poor or insufficient sound and props may spoil the aesthetic effect of a performance.	4.1b1 Gain in respect for those people who help backstage with a production: sound, sets/props, costumes and coordination.	4.1b1 Realize that the aesthetic integration of good quality choreography and technique with good quality lighting, design, execution, costuming, sound, props/set creates an aesthetic product.
		Realize that dance performance is more pleasing to observe and to perform in when everyone works together.	Recognize that the stage manager is the one individual who has the responsibility to coordinate a performance.

5.0 Increase Dance Vocabulary And Expressive Language

5.1 TECHNIQUE VOCABULARY

Respond accurately to terminology related to space (level, direction, pathway, body design), time (fast, slow), and basic dynamics.

5.1
Identify orally the time, space and dynamics components observed in dance studies of others, and those used in one's own work.

Respond correctly to terminology relating to specific folk dance steps, dance technique (stretch, alignment, movement, combinations). Use correct terminology in oral discussion.

5.1
Increase technique vocabulary through teaching a variety of dance styles, and through viewing recorded/narrated dance works.

5.2 AESTHETIC, HISTORICAL, AND PERFORMANCE TERMINOLOGY

5.2
Use correct terminology in oral and written work that blends dance history, folk forms, and creative dance.

5.1

5.2
Use correct terminology in reference to stage areas.

5.2
Through reading program notes, periodicals and special interest books, enlarge the repertoire of synonyms and descriptors with which one is comfortable.

Gain in the ability to discuss specific aesthetic principles in relation to observed compositions.

Utilize this expanded expressive vocabulary in writing and speaking about the art of dance.

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"THIS PROJECT IS FUNDED IN PART BY THE SOUTH CAROLINA ARTS COMMISSION WHICH RECEIVES SUPPORT FROM THE NATIONAL ENDOWMENT FOR THE ARTS."